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ARCHAEOLOGICAL NEWS¹

NOTES ON RECENT EXCAVATIONS AND DISCOVERIES; OTHER NEWS

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GENERAL AND MISCELLANEOUS

CONSTANTINOPLE.—Miscellaneous Discoveries.—The objects of archaeological interest which were uncovered in 1913, when the old royal estate at Seraglio Point was turned into a public park, are described and illustrated by E. UNGER (*Arch. Anz.* 1916, cols. 1-48; plan; 34 figs). They consist of the substructures of extensive Byzantine and Turkish buildings, with inscriptions on stone, stamped bricks, fragments of architectural sculpture, reliefs, Byzantine pottery, etc.

CYPRUS.—Discoveries in 1914.—In *R. Arch.*, fifth series, IV, 1916, pp. 157-162, the report of Mr. MARKIDES, curator of antiquities in Cyprus, for the year 1914 is given in a French translation from the original English. At various places tombs were found, the dates of which range from the Bronze Age to Ptolemaic times or later. In none of them were objects of much importance discovered. Some foundation walls were found near Larnaca, and fragmentary pottery in various places. Measures have been taken for the preservation of antiquities, and the museum is constantly growing in importance.

FARAGAB.—A Prehistoric Site.—In *Ann. Arch. Anth.* VII, 1916, pp. 107-114 (5 pls.), C. G. SELIGMAN describes his excavations about a mile north of Faragab in northern Kordofan, where there are four prehistoric mounds. They are from nine to twelve feet high. Trenches run in various places yielded objects of stone, bone, and ivory, beads, disks of ostrich-egg shell, and pottery, including great quantities of fragments. There were also found fresh water shells and rocks brought from a distance. The writer believes that the site may date as far back as Ptolemaic times, when, he thinks, Faragab was occupied by a people rich in cattle, living in grass huts, using bone points for their weapons, and working ivory with stone implements.

¹The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Professor C. N. BROWN, Miss MARY H. BUCKINGHAM, Dr. T. A. BUENGER, Mr. L. D. CASKEY, Professor HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor LEWIS B. PATON, Professor A. S. PEASE, Professor S. B. PLATNER, Professor JOHN C. ROLFE, Dr. JOHN SHAPLEY, Professor A. L. WHEELER and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after January 1, 1917.

For an explanation of the abbreviations, see pp. 115-116.

NECROLOGY.—**Guido Baccelli.**—Guido Baccelli died January 11, 1916, seventy-six years old. He was minister of public instruction four times from 1879 to 1900, and very influential in bringing about extended and systematic excavations in Rome. (*B. Com. Rom.* XLIII, 1915 (published 1916), p. 342 ff.)

Commandant Cros.—The death in battle of Commandant Cros, who continued the excavations of De Sarzec in Babylonia, was announced to the Académie des Inscriptions July 2, 1915. (*R. Arch.*, fifth series, III, 1916, p. 307.)

Guy Dickins.—In August 1916 Captain Guy Dickins was instantly killed in battle near Pozières, France, while stooping to assist two of his men who had been wounded. He was a graduate of the University of Oxford, and was for a time connected with the British School in Athens. He took part in the excavation of the temple of Artemis Orthia at Sparta. He specialized in the field of sculpture, and is known particularly for his *Catalogue of the Acropolis Museum*, Cambridge University Press, 1912.

Georgio Schneider Grazioso.—Georgio Schneider Grazioso was killed in battle near Veliki Kribach, September 17, 1916. He was particularly interested in Christian archaeology, but also a frequent contributor to the *B. Com. Rom.* (*B. Com. Rom.* XLIII, 1915 (published 1916), p. 298.)

Augustin François Imbert.—Augustin François Imbert was born at Strassburg in 1851 and died at Brezolles March 5, 1916. Since 1887 he had been greatly interested in Lycian inscriptions and had made important contributions to their decipherment and interpretation. (*S. R.*, *R. Arch.*, fifth series, III, 1916, p. 425.)

Georg Loeschcke.—Georg Loeschcke, Professor of Classical Archaeology at the University of Berlin, died November 26, 1915. He was born in 1852 and took his doctor's degree at Bonn in 1876. In 1879 he was called to Dorpat where he remained ten years, going from there to Bonn. He was called from Bonn to the University of Berlin in 1912. Among his works are, *Mykenische Tongefässe*, 1879; *Mykenische Vasen* (with Furtwängler), 1886; and many archaeological papers. (*F. KOEPP*, *Jb. Kl. Alt.* XXXVII, 1916, pp. 139-147.)

Paul Thiers.—The curator of the Archaeological Museum at Narbonne, Paul Thiers, died at Narbonne June 24, 1916. He was an excellent epigraphist, the originator of the lapidary collection at Narbonne and of fruitful investigations at Castel-Roussillon. (*S. R.*, *R. Arch.*, fifth series, IV, 1916, p. 176.)

Ivan Ivanovitch Tolstoi.—Count Ivan Tolstoi, formerly director of the School of Fine Arts at St. Petersburg, minister of public instruction, deputy in the Douma, and mayor of St. Petersburg, died June 4, 1916. With his teacher Kondakoff he published a great illustrated work, *Rousskia Drevnosti*, on the antiquities of Southern Russia. (*S. R.*, *R. Arch.*, fifth series, III, 1916, pp. 427 f.)

William Hayes Ward.—Rev. Dr. William Hayes Ward died August 28, 1916, as the result of being thrown from a carriage nearly a year before. He was born in Abington, Mass., June 25, 1835, graduated from Amherst College in 1856, and from the Andover Theological Seminary in 1859. For forty-nine years he was editor of the New York *Independent*. He took a prominent part in the work of the American Bible Society and other similar societies, and was a prolific writer on oriental subjects. His most important work is

Seal Cylinders of Western Asia, published by the Carnegie Institution in 1910. (Boston *Herald*, August 29, 1916.)

THRACE.—**Excavations at Éléonte in 1915.**—In *C. R. Acad. Insc.* 1916, pp. 40–47 (plan; 2 figs.), E. POTTIER gives an account of the excavations under fire of Mm. Chamonard and Courby of the French army at Éléonte in Thrace, from July to September 1915. The ancient cemetery was found, and in it many stone sarcophagi and clay jars. The sarcophagi contained vases, chiefly scyphi, terra-cotta figurines of Tanagra style representing men and women, others of Demeter and Aphrodite, jewelry, lamps of Greek style, toilet articles and implements of different kinds. The tombs date from the sixth to the second century B.C. Other excavations were carried on from October to December by Lieutenant Leune a short distance to the south, where a few terra-cottas, several Corinthian alabastra, a bull's head vase, and vases of other styles came to light. These excavations were carried on by means of trenches.

BABYLONIA AND ASSYRIA

NIPPUR.—**The Myth of the Descent of Ishtar.**—It has recently been discovered that two fragments of a tablet from Nippur in the Museum of the University of Pennsylvania contain part of a Sumerian version of the story of the descent of Innini or Ishtar to the lower world. The writing on the obverse of the tablet is completely destroyed; but on the reverse there are twenty-three well-preserved lines in which Innini bids the watchman open the seven gates which lead to the presence of the queen of Arallu. The later Semitic poem on the same subject was based on this Sumerian original. (S. L(ANGDON), *Museum Journal*, VII, 1916, pp. 178–181; fig.)

SYRIA

DEVE HUYUK.—**A Cemetery of the Persian Period.**—In *Ann. Arch. Anth.* VII, 1916, pp. 115–129 (9 pls.; fig.), C. L. WOOLLEY describes a cemetery of the Persian period, at present being plundered by peasants, at Deve Huyuk in the Sajur valley in northern Syria. There is a Hittite cemetery on the same site (see *ibid.* VI, pp. 95 ff.). A typical grave was 3 m. long and 0.80 m. wide, the sides formed of rough slabs about 0.80 m. high and the roof of basalt slabs about one metre square. The contents of twenty-five graves are given. The most common objects are bronze bowls chiefly such as are found in Egypt dating from the twenty-sixth dynasty, but showing Phoenician workmanship; but there were also found iron spear heads, iron swords, bronze arrow-heads, flat iron arrow-heads, small curved knives, fine bronze horse-bits similar to Scythian bits from Southern Russia, fibulae of different sizes but of homogeneous type, mirrors, bracelets, anklets, earrings, kohl pots and kohl sticks, amulets, and glazed pottery resembling Hittite. Six specimens of Attic black-figured ware were noted. The beads found were chiefly of glass; and moulded paste scarabs and scaraboids were common. The cemetery dates between 600 and 300 B.C. and is typical for other parts of northern Syria at this time.

GREECE

ATHENS.—**An Archaic Marble Head.**—At the May (1916) meeting of the Berlin Archaeological Society H. Dragendorff showed views of a very archaic

marble head that was found in the foundations of the north tower of the Dipylon gate as constructed in the time of Themistocles. It is made of Naxian marble but by an Athenian sculptor, and from its small size, somewhat less than life, it seems to have belonged to a grave statue of the type of the so-called Apollos. The fortifications of Themistocles contain in their foundations many fragments of the monuments of an earlier generation. (*Arch. Anz.* 1916, col. 88.)

A New Archaeological Periodical.—At the April (1916) meeting of the Berlin Archaeological Society, the President, H. Dragendorff, read a letter from G. Karo in Athens, dated March 15, telling of the active conduct of excavations at the Dipylon and Ceramicus. He also presented the first issue, comprising three numbers, of a new archaeological quarterly, in quarto form, which is published by the Greek Ministry of Religion and Public Instruction, in accordance with a royal decree of July 31, 1914. In this it is intended to gather all the various reports and discussions of the Ephors of Antiquities and other officials, on their excavations or constructive works, descriptions of newly acquired objects in the Greek museums, and also reports of the work of the foreign archaeological institutes in Athens. The yearly subscription is 15 drachmas. (*Arch. Anz.* 1916, cols. 87–88.)

PAROS.—Prehistoric Remains.—At the February (1916) meeting of the Berlin Archaeological Society O. Rubensohn spoke, with lantern illustrations, of the prehistoric finds on the citadel of Paros. There are the remains of some unpretentious houses, built directly on the rock and consisting of four small rooms around a court. They were in use for a considerable time and show numerous alterations and repairs. The potsherds found in them do not include the older Cycladic ware, being all wheel-made, but are very rich in both native and imported pottery, especially that imported from Melos, down to a period not later than the year 1700 B.C. This date is indicated by the entire absence of the naturalistic style, influenced by Kamares ware, which appeared in Melos and in Egypt at the time of the twelfth dynasty, 1900–1800 B.C., and might have been a century in developing. The site on Paros seems to have remained uninhabited for 300 or 400 years, as the next styles found are late Mycenaean and late Geometric. No native ware except rough pots for domestic use is found after the early epoch. (*Arch. Anz.* 1916, cols. 82–86.)

ITALY

ARCHAEOLOGICAL DISCOVERIES 1909–1914.—In *Cronaca delle Belle Arti*, III, 1916, pp. 53–60, E. GALLI continues his summary of the archaeological discoveries in Italy from 1909 to 1914. Most of these have already been reported. The more important objects brought to light in Etruria have been placed in the museum at Florence, while the less important have for the most part been deposited in various local museums. At **Marsiliana** several important tombs were opened in 1912; and the next year the prehistoric cave of **Golino** and the large cemetery south of **Telmonaccio** were explored. At **Stal-lonara** tombs were opened in a large Etruscan cemetery and many inscribed sarcophagi of nenfro with recumbent figures on the lids, vases, etc., found. The tombs date from the third to the first century B.C. The bust of a woman of nenfro was taken to Florence, and the other objects to the museum at

Viterbo. There was also taken to Florence from the vicinity of Chiusi a square pillar and part of a second, adorned with the figure of a seated Persephone. They are carved on all four sides and show traces of color. They date from the fifth century B.C.

AOSTA.—Preservation of the Roman Remains.—By a decree of April 30, 1916, the land about the ancient monuments in Aosta was expropriated so that the Roman wall, the bridge, the theatre, and the Porta Praetoria can now be cleared of the buildings which encroach upon them, and other steps taken for their preservation. (*Cronaca delle Belle Arti*, III, 1916, p. 60.)

CALABRIA.—Recent Discoveries.—In *Cronaca delle Belle Arti*, III, 1916, pp. 75–78, P. ORSI gives a summary of the excavations carried on at **Locri** and at **Croton** from 1909 to 1911. These have already been reported. In 1912 the site of **Caulonia** with the remains of a large Doric temple was found. Further excavations were conducted on the site in 1913 and 1915, and in 1916 some fine architectural terra-cottas were discovered dating from the fifth century B.C. They had belonged to a small temple which was entirely destroyed. In 1916 also parts of the old Greek walls of **Reggio di Calabria** were uncovered, and further excavations carried on in the cemetery of **Lucifero** at **Locri**. At **Cotrone** many marbles, including some with long inscriptions, were found in the sea at Punta Scifo. A search for the site of **Terina** was fruitless, although a few small objects, among them an inscribed bronze plate, were brought to light. The small settlement on the hill of **Tirrena** near **Nocera** is to be identified as the ancient **Nuceria**. At **Monte Leone**, on the site of the Greek **Hipponium**, the ancient town walls were largely used in building the modern town; but in 1916 some of them were uncovered at **Trappetto**, as were also the foundations of an archaic temple.

ETRURIA.—Archaeological Discoveries 1909–1914.—In *Cronaca delle Belle Arti*, III, 1916, pp. 73–75, E. GALLI continues his account of the archaeological discoveries made in Etruria from 1909 to 1914 (see *A.J.A.* XX, 1916, p. 363). Most of them are of minor importance and already reported in *Not. Scav.* and elsewhere.

ROME.—Recent Discoveries.—In *B. Com. Rom.* XLIII, 1915, pp. 218–234, LUIGI CANTARELLI reports the following discoveries in Rome: In the Piazza Colonna on the site of the Palazzo Piombino new remains of buildings came to light. The Via Flaminia, a road running parallel to it at a distance of 45 m. and two other streets perpendicular to them, bound a rectangular brick building. Brick stamps date this at 123–125 A.D. To the north was discovered the south wall of another large brick building; to the east a structure of about 400 A.D. Between the two last mentioned was found a large room, vaulted, divided by two walls, one with three entrances formed by two granite Ionic columns, the other with one formed by two marble Corinthian pilasters. Over them were brick arches. Adjacent is a corridor with niches into which water ran. Pipes were found bearing the inscription: FLFL-GARTEMIORUMGDRGVII. Among the various fragments of sculpture and architecture discovered may be mentioned a marble cippus inscribed: M PONTIO MF PALATINA | ECLECTO ARCHELAO · CV | CONS
CURATORI CARTHA|GINIS VNICAE BONITATIS | ET GRAVITATIS
VIRO PATRO|NO · INCOMPARABILI | VALERII PHILOSTORCVS |
SENIOR ET IVNIOR CLIENTES EDII | SEMPEREIVS AVXILIS ·

Ibid. pp. 328-341 the same writer records the discovery in the Via Po of tombs of *opus reticulatum* and brick.

TUSCULUM.—**Miscellaneous Discoveries.**—In *B. Com. Rom.* XLIII, 1915, pp. 207-217 (2 pls.), F. GROSSI GONDI calls attention to the following discoveries at Tusculum: 1. A republican inscription from the acropolis; 2. an inscription found near the house of the Caecilii; 3. Remains of buildings belonging to the Villa Furiorum, and an early tomb; 4. an inscription which fixes the location of the villa of C. Iavolenus Capito between the ninth and tenth milestones on the Via Latina, and also of the mediaeval *Oratorium Faustinae*

in fundo Capitonis at the cemetery near the tenth milestone; 5. traces of a road under Monte Porzio, probably connecting the roads from Frascati to Statio ad Quintanos and to Labicum.

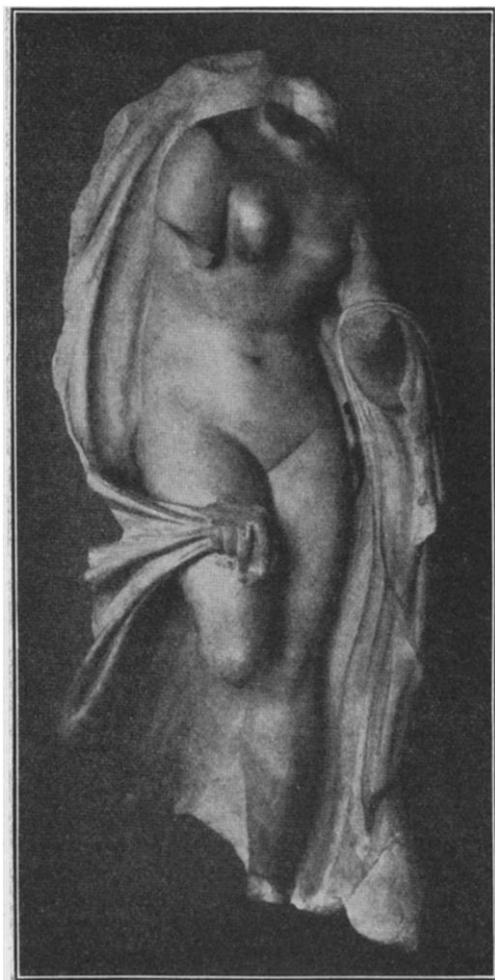


FIGURE 1.—STATUETTE OF APHRODITE IN THE LOUVRE

FRANCE

ALESIA.—**Recently discovered Bronzes.**—In *Mon. Piot*, XXI, 1913, pp. 73-87 (3 pls.; fig.), J. TOUTAIN publishes two bronzes found at Alesia in 1912, one a Gallo-Roman portrait bust of a woman, and the other a head of Juno. The latter, which is almost perfectly preserved, is 11 cm. high and was probably once attached to a piece of furniture. It is a Greek work derived from a type dating from the fourth century B.C. The bust, found at the same time and place, is intact except for one of the eyes and the pupil of the other. Its total height is 23 cm. It dates from the time of Claudius or Nero and is one of the best Roman portraits extant.

NEVERS.—A Group of Two Divinities.—In *B. Soc. Ant. Fr.* 1915, pp. 259–260, A. HÉRON DE VILLEFOSSE reports the discovery at Nevers of a group of two Gallo-Roman divinities. One is a god with thick hair and beard, holding a small round vase in his raised right hand and a plate of fruit, or cakes, in his left. The second figure is a youthful goddess, but the attributes which she holds are hard to make out.

PARIS.—New Statuettes of Aphrodite in the Louvre.—The Louvre has recently received from Egypt two marble statuettes of Aphrodite. One is an Aphrodite Anadyomene found at Horbeit. It is broken off at the waist, and the left arm, which is raised, is gone from the wrist. With her right hand the goddess is gathering up part of her hair. The workmanship is good. The second is a large statuette from Sakha, the ancient Xoïs (Fig. 1), and measures in its present state 0.58 m. in height. The head, left arm from above the wrist, right arm from below the shoulder to the hand, which is attached to the thigh, right leg from below the knee, and left foot are missing. The drapery completely concealed the figure from behind, one edge being caught over the left arm and the other grasped by the right hand. The figure appears to be unique, although the general type is that of the Venus Felix of the Vatican. (É. MICHON, *Mon. Piot*, XXI, 1913, pp. 163–171; 2 pls.)

A Relief Representing Mercury.—In *B. Soc. Ant. Fr.* 1915, pp. 278–280, A. HÉRON DE VILLEFOSSE reports that in 1914 a relief representing Mercury was found in an old well in Paris. It is 0.50 m. high. The god is nude with remains of drapery on his left shoulder, and he held a purse in his right hand and probably the caduceus in his left. Four other similar reliefs have been found in Paris.

BELGIUM

COURTRAI.—A Bronze Statuette.—In *Mon. Piot*, XXI, 1913, pp. 145–162 (2 pls.; 2 figs.), J. DE MOT publishes a bronze statuette found at Courtrai (Roman Cortoriacum) in 1913 by workmen digging the foundations for a house. It is 24 cm. high and represents a young girl entirely nude with her hands behind her head arranging her hair (Fig. 2). The right foot is missing, and the left elbow and right thigh are injured, but otherwise the figure is well preserved. Several large statues, noticeably the Venus from the Baths of Caracalla, one in the Torlonia Museum, and a third in the Palazzo Torlonia bear a close resemblance to it. The writer argues that it was not intended for an Aphrodite, as might be supposed, but was an ex-voto representing a mortal woman. In style it shows Polyclitan affinities. It was undoubtedly imported into Belgium in antiquity.

GERMANY

BERLIN.—Palaeolithic Sculptures from Southern France.—In *Ber. Kunsts.* XXXVI, 1915, cols. 99–109 (6 figs.), C. SCHUCHHARDT publishes four palaeolithic reliefs from the vicinity of Les Eyzies, near Périgueux (Dordogne), recently acquired by the Berlin museum. They represent: 1. a wild goat, from Laugerie Basse; 2. the back part of a horse, from Laugerie Intermédiaire; 3. the head of an animal (horse or reindeer), from the same stratum at Combe Capelle from which came the skeleton of the *Homo Aurignacensis*;

4. a nude woman, from Laussel. Four human figures were found, three of women and one of a man, 25 to 30 cm. high. The female figures are nude and very heavy, while the male figure is thin and wears a girdle. Illustrations of the two female figures now in private possession at Bordeaux are also given.



FIGURE 2.—BRONZE STATUETTE FROM COURTRAI

A Statuette of Lugal-Kisal-si.—In *Ber. Kunsts.* XXXVI, 1915, cols. 73-80 (4 figs.) O. WEBER publishes a statuette of Lugal-Kisal-si, king of Erech, recently acquired by the Berlin museum. It is of yellow limestone, 23.8 cm. high, and represents only the upper part of the king's body. The part below the waist is not modelled. The figure (Fig. 3) has a round head with large, bulging eyes, and large ears set too far back. The nose is broken. A long beard arranged in six braids, or rows, falls down the breast, while the hair of the head is similarly arranged in eight rows which are carried over the top of the head and as far down the back as the beard extends in front. The hands

are clasped over the chest. Below the waist is a Sumerian inscription. Early Sumerian figures in the round are extremely rare. This one dates from about 2900 B.C. and is said to have been found at Erech.

A Basalt Fragment of King Entemena of Lagash.—In *Ber. Kunsts.* XXXVI, 1915, cols. 114–120 (3 figs.), O. WEBER publishes part of a large basalt vessel dedicated by Entemena, king of Lagash to some unknown divinity. Upon it is represented the goddess Nidaba or Nisaba seated, with her face turned towards the spectator. She wears a crown with two horns. Her hair falls in masses over her shoulders above each of which are three flower stems. In her right hand she holds a bunch of something, perhaps maize. The fragment is 25 cm. high, 19 cm. wide, and 4 cm. thick, and dates from about 3000 B.C. Above the head is a fragmentary inscription.

An Archaic Greek Statue.—In *R. Arch.*, fifth series, IV, 1916, pp. 180–182 (fig.), S. R(EINACH) publishes a cut of a fine statue of a seated goddess (Fig. 4) which was in Paris in the early part of 1914. As the property of an Austrian (?) it was sequestered after the war began, but in 1915 the antiquary Virzi, of Palermo, proved his ownership, and the statue was released. It is now in the museum at Berlin. It is said to have been found in Sicily or Southern Italy. It is a remarkably fine example of Greek (perhaps Athenian) sculpture of a time about 480 B.C. It exhibits no trace of polychromy.

Reports of Discoveries.—At the March (1916) meeting of the Berlin Archaeological Society, Herr Dessau spoke on the new fragment of the *Acta Fratrum Arvalium*, of the year 240 A.D., which was found in 1914 in the pavement of the church of S. Crisogono in Trastevere. It gives some corrections of the readings of the already known *Acta* of the year 218, e.g., *mensa sacrum fecerunt offis* (with cakes) instead of the puzzling *ollis* (with pots). Unfortunately the text of the old chant of the priests is not given (see *Not. Scav.* 1914). A report from G. Karo in Athens, illustrated by photographs, was read, on the treasure which was found at Tiryns in December, 1915 (see *A.J.A.* XX, 1916, p. 363). It contained among other things a genuine Hittite seal-cylinder, which is of some importance. (*Arch. Anz.* 1916, cols. 86–87.)

An Altar of Hercules Saxetanus.—At the May (1916) meeting of the Berlin Archaeological Society, H. Dragendorff showed pictures of an altar dedicated to Hercules Saxetanus in the first century B.C., by soldiers of the XIV Legion, which was stationed at Mainz. The altar was found in digging military trenches on the western battle front. (*Arch. Anz.* 1916, col. 88.)

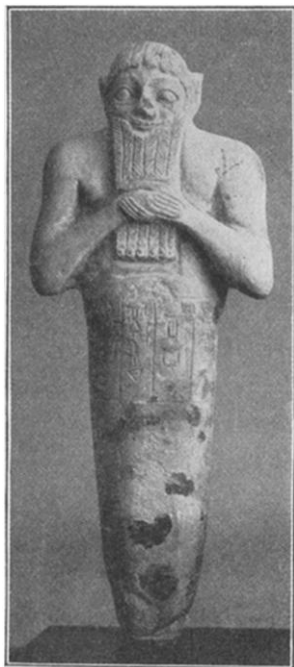


FIGURE 3.—STATUETTE OF LUGAL-KISAL-SI, BERLIN

A New Archaeological Periodical.—The *Römisch-Germanisches Korrespondenzblatt* which has been published bi-monthly by Dr. Krüger at Trier, will give place, after completing the volume for 1916, to a similar *Korrespondenzblatt* of the Imperial Roman-Germanic Commission of the Imperial German Archaeological Institute. The new publication, also bi-monthly, will be doubled in size and will cover a wider field, including all matter germane to the purposes of the Commission, such as discussions, notices of acquisitions by museums, the doings of local societies, and other literary articles, as well as reports on the progress of excavations and discoveries. The Commission has taken steps to have recorded and preserved, all objects of archaeological interest which are discovered in the course of military operations on the western front. (*Arch. Anz.* 1916, col. 97.)



FIGURE 4.—GREEK STATUE IN BERLIN

A New Section of the Work on the Roman Limes.—At the January (1916) meeting of the Berlin Archaeological Society, F. Trendelenburg presented, as the subject of the *Winckelmannsprogramm* for the year, Part 40 of the work, *Der Obergermanisch-Rätische Limes des Römerreichs*. It treats of Section I, the limes from the Rhine to the Lahn, and is a substantial volume (154 pages of text, 23 plates, 5 maps) prepared by E. Fabricius with the assistance of others, including the late Georg Loeschcke. The general purpose of this frontier defence is discussed, its course and the remains, the positions and communications of the watch stations, the piling fence, the palisade, the wooden and stone towers and

other buildings, and finally the dating of all these constructions. (*Arch. Anz.* 1916, cols. 81-82.)

MUNICH.—**Acquisitions of the Museums in 1914.**—A list of thirty-three objects in bronze, terra-cotta, plaster, and pottery, which were added to the possessions of the Antiquarium and the Vase Collection at Munich in 1914 is published by J. SIEVEKING in *Arch. Anz.* 1916 (cols. 56-71; 23 figs.). There are three good small bronze statuettes, a stag of Roman work, and a seated man and a siren of archaic Greek work; also in bronze a Graeco-Roman oil-flask with perforated bottom and a Roman steelyard with two scales running up to 30 pounds. In terra-cotta, a primitive Boeotian painted chair-idol with bird head; a mourning woman with disproportionately large arms raised above the head, from Boeotia; a graceful seated maiden (Greece); a large comedy mask (*θεράπων ἡγεμών*) from Samsun (Asia Minor); several caricatures and ithy-

phallic figures and lamps. A small limestone grave relief of a woman with a bird in an aedicula, from Albania. Three fragments of plaster models for casting metal vessels in relief, from Egypt. Vases: a Boeotian bowl on high foot, painted with birds; two Attic white lecythi and one red-figured with white painting; a miniature Panathenaic amphora from Cumae; a large *askos* and a colonnette crater from Apulia.

HUNGARY

BUDA-PESTH.—**Acquisitions of the Art Museum.**—The Museum für bildende Kunst in Buda-Pesth announces the issue of a *Jahrbuch*, beginning with 1916, in which the text will be in parallel columns of Hungarian and German. The additions to the collections of the Museum in 1915 include a life-size marble torso from a grave-monument in Velanidezza, dated 340–330 B.C., which is of some importance for the treatment of costume in Greek art; two marble portrait busts (Hermarchus and Pittacus?) which are intact and are good typical examples of the work of Asia Minor copyists in the time of Trajan and Hadrian; also terra-cottas from a private collection in Munich, comprising 650 pieces in an almost unbroken series from Mycenaean to Roman times and especially rich in specimens from Tarentum and Smyrna. (*Arch. Anz.* 1916, cols. 71–72.)

GREAT BRITAIN

LONDON.—**Recent Discoveries of Roman Remains.**—In *Archaeologia*, LXVI, 1915, pp. 224–274 (4 pls.; 29 figs.), F. LAMBERT gives an account of recent discoveries of Roman remains in London. Under Leadenhall Market are remains of a large building which has not been identified. On the site of the General Post-Office many Roman remains were discovered in 1913. These included 89 fragments of decorated Samian ware, 52 of which came from the potteries of La Graufesenque and 37 from those centred in Lezoux. The finds in the southern part of the site date from the first century A.D. and those in the northern half from the second. Among the objects brought to light was a gold ring with plain oval bezel and intaglio of an eagle devouring a hare. The pottery fragments are described in detail and a list of the stamps given. Notes on the remains of animals examined by E. T. Newton are added. These are ox, sheep, pig, horse, goat, dog, cat, roebuck, red deer and fowl. At Nos. 3 to 6 King William Street several complete Samian ware bowls and many fragments were found. By noting the places where coins and Samian ware sherds have been unearthed the author tries to locate the earliest settlement of Londinium and its enlargement in later times.

RICKMANSWORTH.—**Excavations in 1914.**—In *Archaeologia*, LXVI, 1915, pp. 195–217 (12 figs.), R. A. SMITH reports upon the excavations carried on by the British Museum in 1914 at Rickmansworth. At a place known as Mill End gravel to a depth of seventeen feet was carefully examined, but no implements found; while at Long Valley Wood about forty flakes were discovered. *Ibid.* pp. 217–224 H. DEWEY makes a geological report of the sites and discusses the gravels of the Thames valley.

NORTHERN AFRICA

CASABLANCA.—*Latin Inscriptions.*—In *B. Soc. Ant. Fr.* 1915, pp. 292–295, A. HÉRON DE VILLEFOSSE publishes eight Latin inscriptions brought from Tangiers to Casablanca, Morocco, by Lieutenant Meknès. One of them dated in the year 345 A.D. has the phrase *ancilla Christi*. This is the third Christian inscription found in Morocco.

THUBURBO MAJUS.—*An Inscription Relating to Aesculapius.*—In *C. R. Acad. Insc.* 1916, pp. 262–267, A. MERLIN publishes a Latin inscription recently

discovered at Thuburbo Majus. It seems to have been set up at the entrance to a temple of Aesculapius and reads: *Jussu domini Aesculapi L. Numisius L. f. Vitalis podium de suo fecit. Quisq intra podium ascendere volet a muliere, a suilla, a faba, a tonsore, a balineo commune custodiat triduo. Cancellus calciatus intrare nolito.*

VOLUBILIS.—*The Inscription of the Arch of Caracalla.*—In *B. Soc. Ant. Fr.* 1915, pp. 260–269, R. CAGNAT reports upon the excavations carried on under the direction of General Lyautey at Volubilis (Ksar-Faraoun), Morocco. More than forty fragments of the great inscription of the triumphal arch of Caracalla were found permitting its complete restoration, since the same inscription was cut on each side of the monument. The arch was erected between December 10, 216 and April 8, 217 A.D. The actual digging was done by German prisoners of war.



FIGURE 5.—HEAD OF GODDESS, BOSTON

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UNITED STATES

BOSTON.—*The Head of a Goddess.*—In *B. Mus. F. A.* XIV, 1916, pp. 28–29 (2 figs.), L. D. C(ASKEY) publishes the head of a goddess, perhaps Persephone, recently acquired by the Museum of Fine Arts (Figs. 5 and 6). It is greater than life size, and a Roman copy in marble of an original which seems to have been of bronze. The tip of the nose is gone but in other respects the head is well preserved. It was worked for insertion into a draped statue, the

best preserved replica of which is in the Conservatori Palace. The original must have been made about the middle of the fifth century B.C. and it may have been an early work of Phidias. It cannot, however, be attributed to any master with certainty.

A Portrait Head of Marciana.—In *B. Mus. F. A.* XIV, 1916, pp. 36–38 (3 figs.), L. D. C(ASKEY) publishes a marble portrait head of Marciana, the sister of Trajan, recently acquired by the Museum of Fine Arts. It is life size, and except for the nose is well preserved. It is evidently an admirable portrait with no idealization. The identity is made certain by coins.

CLEVELAND.—**Oriental and Archaeological Books.**—The Cleveland Public Library has acquired the John G. White collection of 30,000 volumes and pamphlets on folklore, oriental and mediaeval literature and archaeology, especially the archaeology of Asia. The collection is particularly strong in Egyptology, Assyriology and American archaeology, and includes the publications of the Archaeological



FIGURE 6.—HEAD OF GODDESS, BOSTON

Survey of India. Books will be lent to scholars who apply for them through the libraries of the institutions with which they are connected. Applications should be made to the Librarian, Cleveland Public Library, Cleveland, Ohio.

NEW YORK.—**Acquisitions of Vases by the Metropolitan Museum.**—During the year 1916 five Greek vases were acquired by the Metropolitan Museum. They are: 1. a Panathenaic amphora with a scene from the *pancratation* (Brauchtisch, No. 22); 2. a black-figured hydria with scenes representing Heracles and Triton, and, on the shoulder, Dionysus in a chariot accompanied by Maenads; 3. an early red-figured column crater having on one side Dionysus and a satyr and on the other a satyr alone; 4. a *lebes gamikos* with a scene representing the epoulia; 5. a South Italian crater of the fourth or fifth century B.C. on which blue and white paint was used. One scene on the vase may represent the visit of Thetis to Hephaestus to obtain armor for Achilles; the other scene has not been identified. (G. M. A. R(ICHTER), *B. Metr. Mus.* XI, 1916, pp. 253–257; 7 figs.)

PHILADELPHIA.—Acquisitions of the University Museum.—The Museum of the University of Pennsylvania has recently acquired a fine male torso of Pentelic marble considerably smaller than life size (Fig. 7). It is a Greek original and appears to date from the end of the fourth century. S. B. LUCE, who publishes it (*Museum Journal*, VII, 1916, pp. 87–92; fig.), thinks it has close affiliations with the Praying Boy in Berlin.

EARLY CHRISTIAN, BYZANTINE, MEDIAEVAL, AND RENAISSANCE ART

ITALY

AREZZO.—Documents on S. Maria della Pieve.—In *Arte e Storia*, XXXV, 1916, pp. 102–108, A. DEL VITA publishes a series of fifteenth century documents giving the masters and payments for the decoration of the choir, the bell, and the organ, of S. Maria della Pieve, Arezzo.

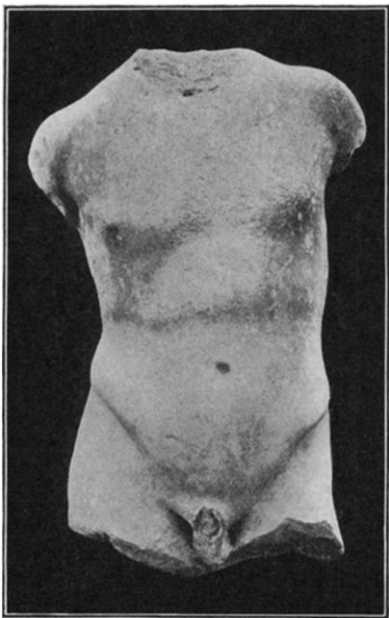


FIGURE 7.—MARBLE TORSO IN PHILADELPHIA

CASTELLO DI PAGANICO.—Monuments of Sienese Art.—In *Arte e Storia*, XXXV, 1916, pp. 1–6, G. CAROCCI describes the deserted Castello di Paganico, which was made a sort of military colony of Siena in 1278 and preserves its original town plan and its buildings for the most part. The tribune of the church of S. Michele Arcangelo contains frescoes in the manner of Bartolo di Fredi and the main altarpiece of the church recalls Vecchietta.

FORLÌ.—Madonna del Fuoco.—The early fifteenth century Madonna del Fuoco in the chapel of the canons in Forlì Cathedral has long been attributed to a supposed Lattanzio. It has recently been shown that this attribution rests on a misreading of the Latin chronicler, Giovanni Pansecco, and in *Rass. Bibl. Arte It.* XVIII, 1915, pp. 98–100, C. GRIGIONI suggests as painter the chronicler himself,

who was a prominent artist at Forlì and with whose account of the legend the picture closely agrees.

PITIGLIANO.—A House of the Year 1100.—In *Arte e Storia*, XXXV, 1916, pp. 42–51 (fig.), E. BALDINI publishes an unusually interesting inscription from an old house at Pitigliano. It runs: *n b or M C*. This is read: *nostra beata ora pro nobis 1100*. If this interpretation is correct, and some sym-

bolic designs as wheels of fortune and a hexagon, the sign of abundance, seem to corroborate the reading of the date, a new and precious example for the early history of domestic architecture is gained.

RAVENNA.—A New Example of the Square Nimbus.—In *Felix Ravenna*, XXI, 1916, pp. 914–921 (pl.), O. FABBRI calls attention to the square nimbus of Archbishop Martinus in the ninth century fresco in the chapel Sancta Sanctorum of San Vitale. The square nimbus indicates that the archbishop was alive or very recently deceased at the time it was painted. Perhaps he was buried in the rough sarcophagus exhumed below the fresco.

Note on the Original Apse of Sant' Apollinare Nuovo.—In *Felix Ravenna*, XX, 1915, pp. 867–871, G. TURA points out that the apse of Sant' Apollinare Nuovo cannot have entirely fallen before the time of Agnellus, the author of the Liber Pontificalis of Ravenna, in the ninth century, because that historian reports the inscription of Theodoric above the windows in the same passage in which he tells of the damage wrought by earthquake.

Sant' Apollinare Nuovo Bombarded.—February 12, 1916, a bomb was dropped from hostile air craft on Sant' Apollinare Nuovo, the famous Arian church of Theodoric. Doubtless the attack was intended for the nearby S. Maria in Porto, the cloisters of which are the principal military establishment of the town. Fortunately the mistake did very little harm to the precious mosaics, but the façade suffered damage to such an extent that all will require rebuilding. (*Felix Ravenna*, XXI, 1916, pp. 922–923.)

Old Views of Ravennate Buildings.—In *Felix Ravenna*, XX, 1915, pp. 858–861 (3 pls.; fig.), C. RICCI publishes sixteenth century representations of monuments of Ravenna in the Sala del Zodiaco of the ducal palace at Mantua. The Porta Aurea is shown in the usual form, but with the remains of a colonnade above. The Mausoleum of Theodoric has stairs, resting on arches of increasing height leading up to a little portico over the entrance door of the upper story, then S. Maria in Rotunda. Of this Renaissance addition there are still traces on the monument. San Vitale is shown very nearly in its present condition, only the campanile had not then been overthrown and the windows were not walled up so much. Unfortunately, though there is an interior view, no attempt is made to show the decorations.

STRONCONE.—An Unusual St. Francis.—In *Arte e Storia*, XXXV, 1916, pp. 33–42 (fig.), S. M. MAZZARA discusses a detached fresco of the Madonna and Child with St. Francis and Two Angels in the church of S. Francesco at Stroncone. He attributes the painting to a Siennese painter working in Umbria in the first half of the fourteenth century. The picture is of considerable iconographic importance because it presents St. Francis in penitential garments, a cruciform tunic, a coarse girdle, and a broad cowl.

SORA.—Cathedral Burned.—On the anniversary of the great earthquake, January 12, 1916, the cathedral of Sora, in which were important canvases by Zuccari and the Cavalier d'Arpino, was burned. Since the fire cleaned the columns and arches of their baroque stucco decoration, the nave will now be rebuilt in the original Gothic style of Frederick II. Various other antiquities of the place will also be cared for by the Superintendent of Monuments. (*Arte e Storia*, XXXV, 1916, pp. 82–85; 4 figs.)

SYRACUSE.—Excavations in the Catacombs.—In *Not. Scav.* 1915, pp. 203–208 (2 figs.), P. ORSI recounts the results of excavations in the catacombs

of Syracuse and publishes some interesting Christian inscriptions. The catacombs are important because of the syncretism they reveal. They are also particularly rich in lamps.

TROPEA.—A Sculptured Ciborium Front.—In *Arte e Storia*, XXXV, 1916, pp. 13–15 (fig.), F. TORALDO publishes a sculptured ciborium front in the cathedral of Tropea. It can be identified as the gift of Pietro Balbo of Pisa, who was bishop 1461–1469, and the work may be ascribed to Matteo Civitale. It has the usual arrangement of a pair of angels on each side of a door below and a half-length God the Father between cherubim in the lunette above.

VENICE.—Important Document for Venetian Jewelry.—In *Arte e Storia*, XXXV, 1916, pp. 6–13 (fig.), A. BACCHINI publishes a contemporary account and drawing of a gilded silver casket presented as a peace offering by the Venetians to the Sultan in 1587. The maker, who must have been at the head of his art in Venice at the time, was paid the prodigious sum of 1600 ducats for his work alone, all materials being furnished. He was Maestro Battista Rizzoletti, a Paduan goldsmith in Venice “*alla Insegna de Gesù in Rialto*.” Further documents may allow important anonymous works to be assigned to this new personality in art history.

FRANCE

MONUMENTS ON THE WESTERN BATTLE LINE.—The December 1915 number of *Z. Bild. K.* (XXVII, pp. 49–96; 77 figs.), written by P. CLEMENS and supplied with historically important illustrations, is devoted to the recent vicissitudes and actual condition of the art monuments along the Franco-Belgian front. In *Gaz. B.-A.* XII, 1916, pp. 127–212 (22 figs.; 2 pls.) A. MICHEL writes on the French, and *ibid.* pp. 213–246 (17 figs.; 2 pls.) J. X. on the Belgian monuments suffering from the war.

PARIS.—A Portrait by Catena.—In *Burl. Mag.* XXIX, 1916, p. 225 (pl.), T. BORENIUS publishes and ascribes to Vincenzo Catena a portrait of an unknown Venetian man of letters. The picture, which is not of high quality, was until recently in the collection of Dr. A. Brasseur, Paris.

GREAT BRITAIN

PAINTINGS BY ZOPPO AND CIMA.—In *Burl. Mag.* XXIX, 1916, pp. 161–164 (2 figs.), T. BORENIUS in reviewing volume VII of Venturi, besides suggesting numerous alternate attributions, takes the opportunity of publishing two pictures hitherto overlooked. The first is a *Salvator Mundi* owned by Mr. F. E. Sidney, London; it is interesting as showing the quaint linear quality and the color sense of the artist, Marco Zoppo. The second is a *Madonna with St. Andrew and St. Peter* by Cima da Conegliano lately presented to the National Gallery of Scotland, Edinburgh. It represents the Virgin and Child enthroned between two saints in the foreground of a landscape characterized as Cimesque by the castle on a hill in the background. This painting in tempera on panel is unfinished and hence of extreme value for the study of the technical processes of the period.

BURLEY-ON-THE-HILL.—Portraits of Finch and Baines.—In *Burl. Mag.* XXIX, 1916, pp. 292–297 (4 figs.), L. CUST and A. MALLOCH publish a companion pair of portraits by Carlo Dolci of the two famous medical friends dear

to Cambridge University, Sir John Finch and Sir Thomas Baines. These two portraits, together with some other traceable commissions for Finch, are mentioned in Baldinucci's life of Carlo Dolci. The two have always remained in the Finch family possessions. Another portrait likewise preserved at the family seat at Burley-on-the-Hill is by Samuel Van Hoogstraaten and a pendant to a picture in the Royal Picture Gallery at The Hague, which probably represents Anne Finch, Viscountess Conway.

CANTERBURY.—Recent Discoveries in the Abbey Church of St. Austin.—In *Archaeologia*, LXVI, 1915, pp. 377–400 (plan; 10 figs.), W. ST. JOHN HOPE describes the discoveries made in recent years at Canterbury Cathedral. There was excavated a circular area 25 feet in diameter enclosed by a ring of eight huge segmental blocks to carry piers, each eight and one-half feet thick. They open into an encircling ambulatory six feet wide, round within and octagonal without. The total width of the building is 64½ feet. The masonry is constructed of rough pieces of sandstone carefully laid and faced with a thin layer of mortar. This was evidently the structure begun by Wulfic and left unfinished at his death in 1059. It was never completed. On the west this building partly overlays an earlier building, which was probably the church begun by King Ethelbert in 598. The writer describes also the present condition of the tombs of three of the earliest archbishops of Canterbury, Laurence (d. 619), Mellitus (d. 624), and Justus (d. 630).

LONDON.—The Layard Adoration of the Magi by Bramantino.—In *Burl. Mag.* XXIX, 1916, p. 141 (pl.), T. BORENIUS writes a note on the famous Bramantino which by the Layard bequest has come into the possession of the National Gallery. The painting may be dated shortly before 1500 and hence is in an early, though not the earliest, phase of the painter's work.

A New Portrait of Mary Stuart.—The National Portrait Gallery has recently acquired an authentic portrait of Mary Stuart in the style of the Clouet school. It represents a type given also by a miniature in the Uffizi and one in the Ryks Museum. Though possibly a work of Jean de Court, who is thought to have come over to Scotland in the ill-destined queen's train in 1561, the date would seem to be, since the Uffizi miniature of Medici provenance carries the greatest authority, prior to the departure from France. (*Burl. Mag.* XXIX, 1916, pp. 148–153; 2 figs.)

Heraldry at the Burlington Fine Arts Club.—The summer exhibition of heraldry at the Burlington Fine Arts Club is described by G. B. RUSSELL in *Burl. Mag.* XXIX, 1916, pp. 164–168. The exhibition contained rolls and books of arms from the thirteenth century down, and likewise heraldry applied in sculpture, seals, bookbindings, needlework, metalwork, pottery, and glass.

A Drawing by Breu Presented to the British Museum.—In *Burl. Mag.* XXIX, 1916, pp. 183–189 (3 figs.), C. DODGSON publishes a drawing, The Calumny of Apelles, by Jörg Breu, recently given to the British Museum by Sir Edward Poynter. The composition is a familiar one. It is indirectly derived from the Mantegnesque pencil drawing in the British Museum. This drawing is based on Lucian's description, as are all the Renaissance reconstructions of the picture, but, curiously for a drawing, the direction of the figures is reversed. It was subsequently copied by Rembrandt, whose drawing is in the British Museum also. But the Mantegnesque composition was originally popularized in the form of a large engraving by the Venetian Giro-

lamo Mocetto, who added as a background the Campo di SS. Giovanni e Paolo, Venice, reversed. Now Breu has copied this engraving with considerable modification of the architecture, including *e.g.* the introduction of a foreground loggia in which the action takes place. From indications in his woodcuts it is generally believed that Breu visited Venice in 1514-15 and the German character of this drawing with its close similarity to other of Breu's works of approximately that date, especially in shading and treatment of drapery, makes quite certain its addition to the rare drawings of this artist of the Renaissance



FIGURE 8.—PORTRAIT OF RAPHAEL (?), WINDSOR CASTLE

at Augsburg though it is at present impossible to make the needed comparison of the written names of the figures, written presumably in Breu's autograph, with the only known specimen of the artist's handwriting, a document in the Augsburg archives.

An Attribution to Raphael.—In the thirty-sixth instalment of his notes on pictures in the royal collections, L. CUST brings forward as a possible portrait of Raphael by himself (Fig. 8) a picture in Windsor Castle. It is recorded that "a man with a black cap by Raphael" existed in the appraised collection of Charles I. In the collection of James II the picture reappears as "Raphael's picture in a black habit and black cap done by himself." It now seems that the painting in Hampton Court usually associated with these entries first entered into the royal collections in the time of George III. Therefore the Stuart picture yet remains to be rediscovered. The identification here proposed is outwardly plausible enough, but the real evidence that the Windsor Castle portrait is either of or by Raphael remains admittedly inconclusive. Its authenticity would stand or fall according to the judgment passed on some dozen Raphael-

esque portraits, many showing North Italian traits, which modern criticism has rejected, but future study may tend to revindicate to the master. (*Burl. Mag.* XXIX, 1916, pp. 203-209; 8 figs.)

A New Cuyp.—In *Burl. Mag.* XXIX, 1916, pp. 255-256 (2 figs.), C. J. HOLMES publishes a painting by Cuyp, a Stable Interior, signed "A. C.," recently recognized in the National Gallery. It had originally masqueraded as a Wouvermans but later had been more reservedly labelled Dutch school. Sixteen such subjects by Cuyp, of which the present whereabouts are unknown, are given by De Groot and further finds similar to this are probable.

Two North Italian Drawings.—In *Burl. Mag.* XXIX, 1916, pp. 271-272 (2 figs.), T. BORENIUS publishes two North Italian drawings in the collection of Sir Edward Poynter. One is a pen and bistre drawing over red chalk, Two Groups of Ecclesiastics, in the characteristic style of Vittore Carpaccio. The other is a brush drawing in India ink and white on blue paper, Woman Standing, equally recognizable as by Bartolomeo Montagna. The former seems a study for a burial scene, the latter for a female saint; but no painting corresponding to either is known.

VALTOS, LEWIS.—**A Find of Viking Relics.**—In *Burl. Mag.* XXIX, 1916, pp. 241-242 (3 figs.), J. CURLE reports a find of Viking relics of the middle of the ninth century or later, after the Vikings had begun to settle and take on local influences in the Hebrides, at Valtos on the western coast of Lewis. The objects must have been deposited with a burial, probably of a woman. Their chief interest and the evidence for their dating is found in the mingling of the Scandinavian and Celtic streams of art, for beside a typical pair of Viking brooches with the chain to connect them were found a Celtic buckle and a penannular-headed pin, and also a disk-shaped ornament, probably for the belt of unique type, but of Celtic decoration.

UNITED STATES

BOSTON.—**Accessions to the Museum of Fine Arts.**—In *B. Mus. F. A.* XIV, 1916, p. 27 (fig.), The Boston Museum of Fine Arts announces the gift by Mrs. W. Scott Fitz of a little panel Crucifixion by Lippo Memmi. An important addition to the almost complete series of Van Dyck's etchings is the beautiful portrait of the artist (Fig 9) made as the title plate of the famous "Iconography." (*Ibid.* XIV, 1916, pp. 38-39; fig.)

CAMBRIDGE.—**Portrait by Van Dyck in the Fogg Museum.**—In *Art in America*, IV, 1916, pp. 268-276 (3 figs.), G. H. EDGELL writes on the recently acquired portrait by Van Dyck, dated 1620, in the Fogg Museum. It formerly was in the Kann collection. The coat of arms and the date allow the sitter to be identified as Nicolas Triest, lord of Auweghem.

NEW YORK.—**Italian Drawings in the Metropolitan Museum.**—In *The Print Collector's Quarterly*, VI, 1916, pp. 157-184 (12 figs.), G. S. HELLMAN writes on the drawings by Italian artists in the Metropolitan Museum. Works analyzed are: Annunciate Angel by Filippino Lippi, S. Nazaro by an anonymous Ferrarese master, Landscape by Campagnola, Bacchanal by Lorenzo Leonbruno, Europa and the Bull by Giulio Romano, so-called Holy Family by Francesco Primaticcio, Apparition of the Virgin by Tintoretto, Head of a Woman by Sebastiano del Piombo, Female Head by Federigo Barocci, Figures in Prayer by Federigo Zuccaro, Madonna by Camillo Procaccini, Annuncia-

tion to the Shepherds by Leandro Bassano, Male Figure by Annibale Caracci, Piazza by Guercino, and St. Mark's by Guardi. This list serves to illustrate the catholicity of the Metropolitan Museum's collection.



FIGURE 9.—PORTRAIT OF VAN DYCK, ETCHING, BOSTON

Acquisitions of the Metropolitan Museum.—In *B. Metr. Mus.* XI, 1916, pp. 146-147 (fig.), W. M. M. announces that the Metropolitan Museum has purchased the oldest French tapestry known, the Crucifixion of about 1300, from the Morgan collection. St. Nicholas Resuscitating the Three Youths, by Bicci di Lorenzo, a well-known predella panel, the mate of the miracle of

St. Nicholas already in the museum, has recently been added by gift to the permanent collection. (*Ibid.* XI, 1916, pp. 237-238; fig.) An Armenian Book of Gospels, dating from the thirteenth century, and a Spanish Romanesque relief are minor additions. (*Ibid.* XI, 1916, pp. 160, 267.)

Oriental Embroidery in the Metropolitan Museum.—In *B. Metr. Mus.* XI, 1916, pp. 262-263 (fig.), F. M. describes a small group of ecclesiastical embroideries from the Christian East in the Metropolitan Museum. One piece is newly acquired, a seventeenth century Armenian mitre of the crown type; its figure subjects are Christ and the twelve Apostles in an arcade round about and the four Evangelists in medallions in the four quadrants of the crown. A second piece, an *omophorion* of Syrian origin, is of interest because of its exceptional length, its nine New Testament scenes, and its Julian date 1338 in Cufic lettering. Another strip of Armenian embroidery is probably from a mitre. It represents Christ twice among the twelve apostles. One of the figures of Christ is in the middle and would thus come on the front, the other is at the end and would thus come on the back of the head. The subjects of two Byzantine liturgical cuffs are the recognition of the risen Christ.

Two French Gothic Tapestries.—In *Art in America*, V, 1916, pp. 27-34 (2 figs.), S. RUBINSTEIN publishes two late French Gothic tapestries in the Blumenthal collection, New York. Both date from about 1500, belong to the "*Dame à Licorne*" series, and probably are assignable to the school of the Loire though in this period monograms were not yet added. One, from the Mège collection, shows on a flowered ground a hunting scene, the other, from the Schutz collection, has on a similar ground a pastoral scene.

A Madonna by Piero di Cosimo.—A familiar tondo of the Madonna by Piero di Cosimo in the hands of Duveen Brothers, who acquired it from Mr



FIGURE 10.—DAVID BY DONATELLO, WIDENER COLLECTION

A. E. Street, London, is illustrated and discussed in *Burl. Mag.* XXIX, 1916, p. 351 (pl.). It shows the influence of Lorenzo di Credi and even of Hugo van der Goes. It is painted in oil and in a most remarkably perfect state of preservation.

PHILADELPHIA.—The Two Martelli Marbles.—At last the two remaining Martelli marbles, both important works of Italian Renaissance sculpture, the Donatello statue of David (Fig. 10) and the disputed Giovannino bust, (Fig. 11), have found their way to America, to the collection of Mr. J. E. Widener. In *Burl. Mag.* XXIX, 1916, pp. 197–198 (4 figs.), O. SIREN writes on the two, and agrees with Venturi and Reymond in assigning the latter to Desiderio, rather than with Bode to Rossellino. In *Art in America*, IV, 1916, pp. 358–366 (2 figs.), A. MARQUAND discusses the same pieces. He dates the



FIGURE 11.—BUST BY DESIDERIO DA SETTIGNANO, WIDENER COLLECTION

David about 1433 to 1440, but denies that the bronze statuette of the same subject at Berlin is from a preliminary sketch for the Martelli statue. The latter is more like the work of Donatello than is the bronze. The authorship of Desiderio for the Giovannino is proved by a comparison with the similar figure of the Marsuppini monument in S. Croce, Florence.

PROVIDENCE.—Medals Acquired by the School of Design.—Five important Renaissance medals have lately been given to the School of Design. Three are Italian: the medal of Alfonso V of Aragon by Christoforo di Gheremia, that of Sigismondo Pandolfo di Malatesta by Matteo de' Pasti, and that of Pietro Aretino by Leon Leone. Two are French, and by the greatest French medallist, Natalis Rondot: the medal of Henry IV and Marie de

Medici, 1603, and that of Francesco de' Medici, 1613. (*Bull. R. I. School of Design*, IV, 1916, pp. 5–6; 2 figs.)

SAINT LOUIS.—Acquisitions of the City Art Museum.—Recent additions to the City Art Museum of St. Louis are a painting, Dordrecht in Winter, by Jan van Goyen, dated 1643; two fifteenth century Spanish brocades, a cope and a chasuble, both embroidered with figure subjects; and a pair of Flemish Renaissance battle tapestries. (*Bulletin, City Art Museum, St. Louis*, II, 1916, No. 3, pp. 2–6; 3 figs.)

AMERICAN ARCHAEOLOGY

GENERAL AND MISCELLANEOUS

COLORADO.—Cliff Ruins in Fewkes Cañon, Mesa Verde National Park.—In *Holmes Anniversary Volume* (Washington, 1916, pp. 96–117; 10 pls.; 3

figs.), J. W. FEWKES describes several pueblo ruins. The Oak-Tree House contained at least six kivas, four of which were well preserved. Three of these were of the vaulted type common in Cliff Palace while the fourth is unique. It consists of a semi-circular room with one straight wall, joined on the straight side by two passageways to a smaller rectangular room. The Painted House has many wall paintings of rain clouds, animals of various species, and human beings,—these are made by the application of red paint on white plaster. The pottery is mainly archaic black-and-white ware.

NORTH CAROLINA.—**Certain Mounds in Haywood County.**—In the *Holmes Anniversary Volume* (Washington, 1916, pp. 180–186; 5 pls.), G. G. HEYE tells of the excavation of certain mounds in the interest of the Museum of the American Indian.

OHIO.—**Exploration of the Tremper Mound in Scioto County.**—In *Holmes Anniversary Volume* (Washington, 1916, pp. 334–358; 5 pls.; 2 figs.), W. C. MILLS describes certain excavations in Ohio. The mound excavated belonged to the Hopewell culture. Cremation was the exclusive practice in the disposal of the dead. The ashes were placed in the prepared communal depositories. At least 375 individuals were represented. A great cache of 145 pipes, many of the effigy form, was found.

GUATEMALA.—**Latest Work of the School of American Archaeology at Quirigua.**—In *Holmes Anniversary Volume* (Washington, 1916, pp. 157–162; 13 pls.; fig.), E. L. HEWETT describes some recent excavations at Quirigua. The explorers found three different strata of culture, with deposits of silt between them. The two upper ones have buildings associated with them. The lower of these two cities he considers as much older than the later as this is older than the present settlement. The lowest level contained no remains of buildings. Its pottery was very different from that in the upper or Maya layers. One new *stella* was found. Its date is about five years earlier than any previously found on this site.

HONDURAS.—**A Contribution to the Archaeology of Middle America.**—In *Holmes Anniversary Volume* (Washington, 1916, pp. 137–141; pl.; 6 figs.), G. B. GORDON describes an alabaster vase from Honduras. The handles are pairs of animals, and the body of the vase has four zones of sculpturing of curious pattern.

MEXICO.—**Pottery of Casas Grandes District, Chihuahua.**—In *Holmes Anniversary Volume* (Washington, 1916, pp. 253–268; 7 pls.; 10 figs.), A. V. KIDDER describes the pottery of the Casas Grandes district, Chihuahua. There are four principal kinds of ware; the rough dark ware, the polished black ware, the red ware, and the painted ware. About seventy per cent. of the specimens are of the last class. There are jars, effigy vases, and true effigies. The designs are usually polychrome—red and black on light. He describes the various elements of design.

BRAZIL AND BRITISH GUIANA.—**Some South American Petroglyphs.**—In *Holmes Anniversary Volume* (Washington, 1916, pp. 88–95; 2 pls.; 5 figs.), W. C. FARABEE gives a short description of various rock-drawings in Brazil and British Guiana. He cites several theories as to their origin and purpose, and makes some suggestion as to how rock-drawings should be copied.

VENEZUELA.—**Notes on the Archaeology of Margarita Island.**—In *Cont. Mus. Amer. Ind.* II, v (28 pp.; 8 pls.; 15 figs.), T. DE BOOY describes kitchen

middens, reservoirs, and surface finds which he attributes to the Guaiquerias. Among the objects collected were pottery vessels, pottery heads, stone mortars, a chipped arrowhead (which the writer claims to be the first ever found in the West Indies), stone axes of several types, and decorative objects of worked conch-shell.

New Data on the Archaeology of Venezuela.—In *Proc. Nat. Acad. of Sciences*, II, pp. 325-328, H. J. SPINDEN gives a brief report of a reconnaissance survey of Venezuela. Cultural relationships with the ancient peoples of the West Indies, Central America, and the regions of eastern Brazil were discovered. Several distinct archaeological provinces were found, though all of these possess important features in common.

ABBREVIATIONS

Abh.: Abhandlungen. *Allg. Ztg.*: Münchener Allgemeine Zeitung. *Alt. Or.*: Der alte Orient. *Am. Anthr.*: American Anthropologist. *Am. Archit.*: American Architect. *A.J.A.*: American Journal of Archaeology. *A. J. Num.*: American Journal of Numismatics. *A. J. Sem. Lang.*: American Journal of Semitic Languages and Literature. *Ami d. Mon.*: Ami des Monuments. *Ant. Denk.*: Antike Denkmäler. *Ann. Arch. Anth.*: Annals of Archaeology and Anthropology. *Ann. Scuol. It. Ath.*: Annuario della r. Scuola Archeologica di Atene e delle Missioni Italiane in Oriente. *Arch. Ael.*: Archaeologia Aeliana. *Arch. Anz.*: Archäologischer Anzeiger. *'Apx. 'Eφ.*: *'Αρχαιολογική 'Εφημερίς*. *Arch. Rec.*: Architectural Record. *Arch. Rel.*: Archiv für Religionswissenschaft. *Arch. Miss.*: Archives de Missions Scientifiques et Littéraires. *Arch. Stor. Art.*: Archivio Storico dell' Arte. *Athen.*: Athenaeum (of London). *Ath. Mitt.*: Mitteilungen d. k. d. Archaeol. Instituts, Athen. Abt.

Beitr. Assy.: Beiträge zur Assyriologie. *Ber. Kunts.*: Amtliche Berichte aus den Königlichen Kunstsammlungen. *Berl. Akad.*: Preussische Akademie der Wissenschaften zu Berlin. *Berl. Phil. W.*: Berliner Philologische Wochenschrift. *Bibl. Stud.*: Biblische Studien. *Bibl. World.*: The Biblical World. *B. Ac. Hist.*: Boletín de la real Academia de la Historia. *Boll. Arte.*: Bollettino d'Arte. *Boll. Num.*: Bollettino Italiano di Numismatica. *Bonn. Jb.*: Bonner Jahrbücher: Jahrbücher des Vereins von Altertumsfreunden im Rheinlande. *B.S.A.*: Annual of the British School at Athens. *B.S.R.*: Papers of the British School at Rome. *B. Arch. M.*: Bulletin Archéol. du Ministère. *B. Arch. C. T.*: Bulletin Archéologique du Comité des Travaux hist. et scient. *B.C.H.*: Bulletin de Correspondance Hellénique. *B. Inst. Ég.*: Bulletin de l'Institut Égyptien (Cairo). *B. Metr. Mus.*: Bulletin of the Metropolitan Museum of Art, New York. *B. Mus. Brux.*: Bulletin des Musées Royaux des arts décoratifs et industriels à Bruxelles. *B. Mus. F. A.*: Museum of Fine Arts Bulletin, Boston. *B. Num.*: Bulletin de Numismatique. *B. Soc. Ant. Fr.*: Bulletin de la Société des Antiquaires de France. *B. Soc. Anth.*: Bulletin de la Société d'Anthropologie de Paris. *B. Mon.*: Bulletin Monumental. *B. Com. Rom.*: Bollettino d. Commissione Archeologica Comunale di Roma. *B. Arch. Crist.*: Bollettino di Archeologia Cristiana. *B. Pal. It.*: Bollettino di Paleologia Italiana. *Burl. Gaz.*: Burlington Gazette. *Burl. Mag.*: Burlington Magazine. *Byz. Z.*: Byzantinische Zeitschrift.

Chron. Arts.: Chronique des Arts. *Cl. Phil.*: Classical Philology. *Cl. R.*: Classical Review. *C. R. Acad. Insc.*: Comptes Rendus de l'Académie des Inscriptions et Belles-Lettres. *C.I.A.*: Corpus Inscriptionum Atticarum. *C.I.G.*: Corpus Inscriptionum Graecarum. *C.I.L.*: Corpus Inscriptionum Latinarum. *C.I.S.*: Corpus Inscriptionum Semiticarum.

Eph. Ep.: Ephemeis Epigraphica. *Eph. Sem. Ep.*: Ephemeris für Semitische Epigraphik. *Exp. Times*: The Expository Times.

Fornvänner.: Fornvänner: meddelanden fran K. Vitterhets Historie och Antikvitets Akademien.

Gaz. B.-A.: Gazette des Beaux-Arts. *G.D.I.*: Sammlung der griechischen Dialekt-Inschriften.

I.G.: Inscriptiones Graecae (for contents and numbering of volumes, cf. *A.J.A.* IX, 1905, pp. 96-97). *I.G.A.*: Inscriptiones Graecae Antiquissimae, ed. Roehl. *I. G. Arg.*: Inscriptiones Graecae Argolidis. *I. G. Ins.*: Inscriptiones Graecarum Insularum. *I. G. Sept.*: Inscriptiones Graeciae Septentrionalis. *I. G. Sic. It.*: Inscriptiones Graecae Siciliae et Italiae.

Jb. Arch. I.: Jahrbuch d. k. d. Archäol. Instituts. *Jb. Kl. Alt.*: Neue Jahrbücher für das klassische Altertum, Geschichte und deutsche Litteratur und für Pädagogik. *Jb. Kunsth. Samm.*: Jahrbuch der Kunsthistorischen Sammlungen des allerhöchsten Kaiserhauses. *Jb. Phil. Päd.*: Neue Jahrbücher für Philologie und Pädagogik (Fleckeisen's Jahrbücher). *Jb. Preuss. Kunts.*: Jahrbuch d. k. Preuss. Kunstsammlungen. *Jh. Oest. Arch. I.*: Jahreshefte des oesterreichischen Archäologischen Instituts. *J. Asiat.*: Journal Asiatique. *J.A.O.S.*: Journal of American Oriental Society. *J. B. Archaeol.*: Journal of the British Archaeological Association. *J. B. Archit.*: Journal of the Royal Institute of British Architects. *J. Bibl. Lit.*: Journal of Biblical Literature. *J.H.S.*: Journal of Hellenic Studies. *J. Int. Arch. Num.*:

Διέθνῃς Ἐφημερίς τῆς νομισματικῆς ἀρχαιολογίας, Journal international d'archéologie numismatique (Athens).

Kb. Gesamtver.: Korrespondenzblatt des Gesamtvereins der deutschen Geschichts- und Altertumsvereine. *Klio*: Klio: Beiträge zur alten Geschichte. *Kunstchr.*: Kunstchronik.

Mb. Num. Ges. Wien: Monatsblatt der Numismatischen Gesellschaft in Wien. *Mh. f. Kunstw.*: Monatshefte für Kunstwissenschaft. *Mél. Arch. Hist.*: Mélanges d'Archéologie et d'Histoire (of French School in Rome). *Mél. Fac. Or.*: Mélanges de la Faculté Orientale, Beirut. *M. Acc. Modena*: Memorie della Regia Accademia di scienze, lettere ed arti in Modena. *M. Inst. Gen.*: Mémoires de l'Institut Genevois. *M. Soc. Ant. Fr.*: Mémoires de la Société des Antiquaires de France. *Mitt. Anth. Ges.*: Mitteilungen der anthropologischen Gesellschaft in Wien. *Mitt. C.-Comm.*: Mitteilungen der königlich-kaiserlichen Central-Commission für Erforschung und Erhaltung der Kunst- und historischen Denkmale. *Mitt. Or. Ges.*: Mitteilungen der deutschen Orient-Gesellschaft. *Mitt. Pal. V.*: Mitteilungen und Nachrichten des deutschen Palästina Vereins. *Mitt. Nassau*: Mitteilungen des Vereins für nassauische Altertumskunde und Geschichtsforschung. *Mitt. Vorderas. Ges.*: Mitteilungen der vorderasiatischen Gesellschaft. *Mon. Ant.*: Monumenti Antichi (of Accad. d. Lincei). *Mon. Piot*: Monuments et Mémoires pub. par l'Acad. des Inscriptions, etc. (Fondation Piot). *Mün. Akad.*: Königlich Bayerische Akademie der Wissenschaften, München. *Mün. Jb. Bild. K.*: Münchner Jahrbuch der bildenden Kunst.

N. D. Alt.: Nachrichten über deutsche Altertumskunde. *Nomisma*: Nomisma: Untersuchungen auf dem Gebiete der antiken Münzkunde. *Not. Scav.*: Notizie degli Scavi di Antichità. *Num. Chron.*: Numismatic Chronicle. *Num. Z.*: Numismatische Zeitschrift. *N. Arch. Ven.*: Nuovo Archivio Veneto. *N. Bull. Arch. Crist.*: Nuovo Bullettino di Archeologia cristiana.

Or. Lit.: Orientalistische Literaturzeitung. *Or. Lux*: Ex Oriente Lux.

Pal. Ex. Fund.: Quarterly Statement of the Palestine Exploration Fund. *Πρακτικά*: Πρακτικά τῆς ἐν Ἀθήναις ἀρχαιολογικῆς ἐταιρείας. *Proc. Soc. Ant.*: Proceedings of the Society of Antiquaries.

Rass. d'Arte: Rassegna d'Arte. *Rec. Past*: Records of the Past. *R. Tr. Eg. Assyr.*: Recueil de travaux relatifs à la philologie et à l'archéologie égyptiennes et assyriennes. *Reliq.*: Reliquary and Illustrated Archaeologist. *Rend. Acc. Lincei*: Rendiconti d. r. Accademia dei Lincei. *Rep. f. K.*: Repertorium für Kunstwissenschaft. *R. Assoc. Barc.*: Revista de la Asociación artistico-arqueológico Barcelonesa. *R. Arch. Bibl. Mus.*: Revista di Archivos Bibliotecas, y Museos. *R. Arch.*: Revue Archéologique. *R. Art Anc. Mod.*: Revue de l'Art ancien et moderne. *R. Art. Chrét.*: Revue de l'Art Chrétien. *R. Belge Num.*: Revue Belge de Numismatique. *R. Bibl.*: Revue Biblique Internationale. *R. Ép.*: Revue Epigraphique. *R. Ét. Anc.*: Revue des Études Anciennes. *R. Ét. Gr.*: Revue des Études Grecques. *R. Ét. J.*: Revue des Études Juives. *R. Hist. Rel.*: Revue de l'Histoire des Religions. *R. Num.*: Revue Numismatique. *R. Or. Lat.*: Revue de l'Orient Latin. *R. Sém.*: Revue Sémitique. *R. Suisse Num.*: Revue Suisse de Numismatique. *Rh. Mus.*: Rheinisches Museum für Philologie, Neue Folge. *R. Abruzz.*: Rivista Abruzzese di Scienze, Lettere ed Arte. *R. Ital. Num.*: Rivista Italiana Numismatica. *R. Stor. Ant.*: Rivista di Storia Antica. *R. Stor. Calabr.*: Rivista Storica Calabrese. *R. Stor. Ital.*: Rivista Storica Italiana. *Röm-Germ. Forsch.*: Bericht über die Fortschritte der Römisch-Germanischen Forschung. *Röm.-Germ. Kb.*: Römisch-Germanisches Korrespondenzblatt. *Röm. Mitt.*: Mitteilungen d. k. d. Archäol. Instituts, Röm. Abt. *Röm. Quart.*: Römische Quartalschrift für christliche Altertumskunde und für Kirchengeschichte.

Sächs. Ges.: Sächsische Gesellschaft (Leipsic). *Sitzb.*: Sitzungsberichte. *S. Bibl. Arch.*: Society of Biblical Archaeology, Proceedings.

Voss. Ztg.: Vossische Zeitung.

W. kl. Phil.: Wochenschrift für klassische Philologie.

Z. D. Pal. V.: Zeitschrift des Deutschen Palästina Vereins. *Z. Aeg. Sp. Alt.*: Zeitschrift für Aegyptische Sprache und Altertumskunde. *Z. Alttest. Wiss.*: Zeitschrift für alttestamentliche Wissenschaft. *Z. Assyr.*: Zeitschrift für Assyriologie. *Z. Bild. K.*: Zeitschrift für Bildende Kunst. *Z. Ethn.*: Zeitschrift für Ethnologie. *Z. Morgenl.*: Wiener Zeitschrift für die Kunde des Morgenlands. *Z. Morgenl. Ges.*: Zeitschrift der deutschen Morgenländischen Gesellschaft. *Z. Mun. Alt.*: Zeitschrift des Münchener Alterthumsvereins. *Z. Num.*: Zeitschrift für Numismatik.